Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

country must be plain to every observer, from the dearth of that article, and no where is the soil better adapted for raising that scarce and valuable timber *Oak*, for which this country was formerly so famous. The sun getting low, we halted but a short time, and continued our route to Ballyclare, a distance of four miles. The fields of potatoes near the road were numerous, and generally looked well; I remarked to my companion that they would be cheap this year, but he said, the farmers had these several years got a high price for them, and were now so much given to speculation, that he believed, rather than sell them at a low price, they would take Sir John Sinclaire's method of drying them on a kiln, which he says will preserve them for years*. On arriving at Ballyclare I was again affected,

"The lonely spot to view,
"By artless friendship blest, when life
"was new!"

We, however, made no delay here, but passed on to Ballynure, a space of about two miles. This is a neat village, consisting of about fifty dwelling-houses; the houses are much better than in most villages of the same size. Here are a church, and a dissenting meeting-house. A great quantity of linen cloth is made in this village and neighbourhood; some cotton is also wrought, of the muslin and calico branches. Fairs are held here in May, September, and October. Having taken some refreshment here, we proceeded on to Straid; the coup d'oeil on approaching this hamlet, was very striking; the evening being calm, the smoke from its cabins ascended far above the lofty old trees by which it is inclosed; in short, the whole appearance when entered on either side, leads the traveller to expect the "loveliest village of the plain;" but no where will expectation be more disappointed; it consists of only sixteen miserable cabins, which mostly seem ready to tumble on the inhabitants. The parsonage house is near this place.

The sun set as we left this place, and my fellow-traveller parted from me to go home.

"Now came still evening on, and twi-
"light grey
"Had in her sable livery all things
"clad."

And as nothing could exceed the beauty and serenity of the evening, being very tired, I walked slow, thinking occasionally on a remark I had read somewhere, that a person who travels through Europe on foot, forms a very different idea of things, from him who is whirled through it in a post chaise; and really I think with the author, that very different would be his ideas, indeed. Before I reached home there came on a drizzling rain; if at home I would have been glad of it, as the ground was very dry, but I now regretted it much; so very different do we view the same thing in various scenes of life. However, I made the best speed possible, comforting myself with the words of a great man, "What cannot be repaired, is not to be regretted."

S. M. S.

† Vide his Address to the Board of Agriculture.

For the Belfast Monthly Magazine.

DISSERTATION ON AN ANTIENT MARBLE STATUE REPRESENTING A BAGPIPE PLAYER; IN THE MUSEUM OF SIGNOR MARCHESE D. MARELLO VENUTI. TRANSLATED FROM THE ITALIAN OF SIGNOR CANONICO ORAZIO MACCARI DE CORTONA.

THE monument about to be treated of is an antient statue of white marble about two thirds of a cubit in height including the base, which is a kind of irregular pentagon. It represents a shepherd of juvenile age, standing, with a Phrygian cap on his head, clothed in two tunics, the one of which goes as far as his loins, the other to the middle of the thigh. His feet are naked, but his legs are covered with rough shepherd's boots. The left leg appears crossed over the right. He holds in his left hand a bagpipe, called in Italian *Fagotto o piva*, and in French *Cornemuse*. The bag appears to be much swelled out, and to its lower part is attached a pipe with three holes, to which the shepherd applies his right hand, to regulate the sound issuing through it from the compression of the bag. The two pipes for inflating it are wanting in this statue, having been broken as it

seems, by some of those accidents to which, through the injuries of the elements, or the barbarism or negligence of men, most of the venerable monuments of antiquity have been exposed.

To proceed with regularity, I shall divide this essay into three Sections. In the first I shall treat of the relation which the bagpipe of this statue bears to a similar instrument which may be seen in other monuments, or described by authors. In the second, I shall explain the use of the bagpipes, and by whom, and on what occasions they were played. In the third I shall return to the subject which gave rise to this inquiry, and propose some conjectures as to the person who may be supposed to be represented here.

I. Of the Bagpipes which are to be found in a few other monuments of antiquity, and whether these Bagpipes be the same as the Pythaules of the Antients.

There are but few antient monuments in which players on the bagpipes *(Utricularii)* are represented. A Shepherd in every respect similar to that now described may be seen in the Alban Museum sounding the Bagpipes, differing from this in nothing but that there are two pipes attached to the bottom of the bag. A Bacchant in the art of dancing with a Thyrsus in her right hand appears cut in corneil wood near the Ficoroni, and holding in her left a kind of bagpipe of which we shall presently speak. M. Bianchini in his posthumous dissertation on the triple organic music of the Antients, mentions a similar musical instrument, taken from an antient bass-relief preserved at Rome, in the palace of the prince of Santa Croce. To these may be added as a fourth our statue, there being, as far as I know, no other recorded by the writers on Greek or Roman antiquities.

The abovementioned bagpipes differ from one another in some of their parts. For in one alone is the pipe for inflating the Instrument, which the Bacchant of Ficoroni holds, and it is of a different figure from those through which the sound is produced. These sounding pipes are two, according to the figure described by Bianchini, very long, and in each of them are lateral holes, whence their use cannot be mistaken. Both of them moreover, as they proceed from the bag, are broader towards the extremity like a trumpet, whence it appears that in this figure a new species of pipe is represented, consisting of a bag with two musical pipes, whose tones were probably different, like the various tubes of the organ, so that the player might touch now the one and again the other, or both together with both hands.

If we credit the author of the Epistle to Dardanus attributed to S. Girolamo, there were but two pipes, and these of brass, annexed to the bagpipes. "Antiquis temporibus fuit chorus quoque simplex, pellis cum duabus cicutis æreis, et per primam inspiratur, secunda vocem emittit." "Antiently the chorus was simple, a bag with two brazen pipes, through one of which the air was introduced, and the other sent forth the sound." But he speaks of the chorus, and of simple pipes, and of the more antient times bordering on those in which they were made of shin-bones, whence they obtained their name (Tibia).

As to the number of holes in the pipes, though they appear equal in ours with that of Bianchini, yet nothing can be determined from thence; antient sculptors were not very exact in such particulars, they as well as these of our own time, taking too great advantage of the well known licence granted by Horace to such sort of people. It will be better to proceed to examine another question more difficult of investigation, the decision of which I am induced to believe will do much honour to the pipers of the present day and console them for the little estimation in which their profession is now held.

In the writers of antiquity certain musicians are to be met with, distinguished by the name of Pythaules, whom some of our modern literati imagine to be different from our pipers, while others think them the same. Previously to proceeding to this, it may be proper to give the etymology of the greek word ασκαυλης by which bagpipes are designated, as it may throw some light on that of the word

Pythaules. Ασκος and Αυλος are two words signifying a bag and a pipe, they therefore designate a fife united with a bag, or attached to a bag. The Latins also have employed this term, and among others Martial, whose words I shall have occasion to quote hereafter. To return to Pythaules, the etymologies given to this word by the learned are various, as may be seen at large in the Dictionary of Pitiscus. This author rejects the opinion of Scaliger (who, by confounding the bag *uter* with *dolium* makes the Pythaules in every respect similar to our *Ascaules* or Bagpiper) and supposes that this kind of musicians employed vessels of baked earth, forcing the air into it through pipes in the same manner as the pipers use the bag. But none of the antients have taken notice of such performers on *jars* or *pitchers*. To this may be added, that such an instrument could have been of very little use from the difficulty of removing it from one place to another.

This objection induced Bartolinus and Balengerus to suppose that the musicians of whom we are speaking made use of a wooden barrel, called *Cadus*, into which, as into the bag, the air was sent through one or two tubes or pipes. And in fact, if the following lines of Propertius be carefully noticed, their opinion will not seem improbable. This poet, in celebrating the Asiatic victory gained by Augustus, writes thus:

Spargite me lymphis, carmenque recentibus aris,
Tibia mygdoniis libet eburna Cadis.

ELEG. IV. 6.

From these it appears that Propertius makes mention of an instrument very similar to that described by the above-mentioned authors.

I would indeed be willingly induced to change the word *cadis* for that of *modis*, were I supported by the authority of any ancient manuscript; but I dare not venture on it. Wherefore to give some appearance of justice to the good sense of the poet, setting aside the barrels of Bartolinus, I find no difficulty in supposing that Propertius may have made use of the more general term of *cadus* in place of *uter*, according to the expression of Virgil:

Vina bonus quæ deinde *cadis* onerarat Acestes.

It is true that Pliny and other authors understand by *cadus* a vessel of wood but it was also a general name for vessels to hold liquors, and therefore Propertius might have employed it in place of *uter* in the same manner as the πιθος of the Greeks is a word applicable to all the three *uter*, *dolium* and *cadus* whence Vossius, Ducangius and Bianchini have reason to suppose that the Pithaules of the ancients were the same as our bagpipers. And in fact, if the difference between the discordant opinions of the above-cited authors be well observed, it will be easy to reconcile them to one another. For though it is not impossible that the ancient players on such wind instruments may have sometimes made use of barrels of wood or ivory, or such other substance, into which the wind might be introduced through pipes; yet it is on the other hand incontestible, that one species of these barrels was of skin in which wine was kept, as Ulpian among others proves, "Vino legato utris non debebuntur, nec culleos deberi dico." Whence, from the similarity of the size and use the word *cadus* may have been used for *utris*.

It is needless to mention Bartolinus' remark on this verse of Propertius, the purpose of which is that the word *cadis* may refer to some city of Phrygia or India mentioned by Strabo, Hierocles, Ptolemy or Pliny. This much is certain that *cadis* taken for a city, conveys no signification; it would require an Œdipus to tell what was meant by, "libet carmen eburna tibia mygdoniis cadis."

I shall end this section by declaring my acquiescence to the opinion of Vossius and Ducangius.

II. Of the use of the bagpipes among the ancients, and the occasion on which they were employed.

Having proved the similarity, or to speak more correctly, the identity of the above-mentioned musicians, it will not be useless to make some observations on the use which the ancients made of the bagpipes. Were we to form a judgment from our own times, it would be thought a very contemptible instrument, being now an amusement solely of coarse shepherds and unpolished country-men. In the kingdom of Naples and in some parts of Sicily, it is still much used, and particularly a-

mong the natives of Calabria, who carry them to Rome, and afterwards go through other towns, playing them through the public streets and ways for the amusement of the lower classes, thus supporting themselves for several months on the wretched profits of this instrument. But this was not the case among the ancients; bagpipes were then in great esteem, and admitted to play at the public games and in the theatre. Suetonius in the life of Nero writes, that this mad emperor made a vow, that if he recovered from a dangerous fit of sickness, he would have the bagpipes played in the public games. "Sub exitu quidem vitæ palam voverat, si sibi incolumis status permansisset proditurum se part victoriæ ludis, Hydraulam, Choraulam et *utricularium*." If the word *utricularii* be the same with the Pythaules, we can from Seneca show that they had a place in the public theatre of Naples: "Et hic, *id est*, in theatro, ingenti studio quis sit Pythaules bonus judicatur." The emperor Carinus had an hundred musicians of this kind, together with his buffoons, parasites and actors, and it is very probable that they played on the stage, as this emperor was very much addicted to scenic representations. Flavius Vopiscus writes thus in his life, "Et item centum Psalpistas uno crepitu concinentes, et centum camptaulas, etiam Pythaulas centum pantomimos et Gymnicos mille. Pegma præterea cujus flammis scena conflagravit." Turnebus thinks that the word *camptaulas* should be written *ascaulas*. Salmasius, perhaps with better reason, substitutes *cerataulas*, which reading he founds on the authority of a manuscript, which he considers as very ancient.

In the Pythian games also, the bagpipers (*Pythaules*) had a place. Horace, in the Art of Poetry, and Hyginus, in his two hundred and fifty third fable, bear testimony to it; this last speaking of similar performers on pipes, says, "Pythaules, qui Pythia cantaverat, septem habuit palliatos, unde postea appellatus est choraules." From these words of Hyginus it appears that the choraules were the same as the pythaules, though Vossius supposes them to have been separate and distinct. However that may be, it is certain that our bagpipers had a chorus of seven persons, dressed in a *pallium*, or cloak, who sung when the bagpipes played. The custom of singing in this dress is traced from some ancient monuments, and among others; from a very fine antique gem, of the museum of Signor Medina di Livorno, in which may be seen a Cupid sitting playing on the lyre, and another standing, who plays on the unequal pipes, while between them is a youth, in a short tunic, over which is a *pallium*, who sings.

I shall finally observe, that in the above-cited passage of Hyginus, the words "qui Pythia cantaverat," have been introduced from the margin into the text, as the learned Munkerus shrewdly conjectures. Some grammarian, reading Pythaules in the text, for want of better information, supposed it to be one *who sung at the Pythian games*, and wrote this erroneous explanation in the margin, which words were afterwards inserted in the text by the person who restored the manuscript, as if they had been the words of Hyginus. Pythaules here has no connection whatever with the Pythian games, but comes from the words πῖθος and αὐλος *a bag* and *a pipe*.

Besides these authors we may again refer to the above mentioned epistle attributed to S. Girolamo, in which the chorus of bagpipers are noticed as being employed in the ancient synagogues: "Synagogæ antiquis temporibus fuit chorus quoque simplex, pellis cum duabus cicutis æreis, et per primum inspiratur, secunda vocem emittit."

Salmasius in his notes to Flavius Vopiscus thinks that the word *chorus* in this place ought to be changed to *dorus*; because δορος can sometimes in the Greek language, signify a skin, or hide. But who does not see that the repetition of this word is useless, if the substance of the bags is called in one place *dorus*, and in another part of the same sentence *pellis*? Hence it may be plainly seen that our bagpipers had their choirs of singers, and the passage of Hyginus is too strong to be doubted. Moreover, in all the manuscripts belonging to the eleventh and thirteenth centuries, which contain the works of S. Girolamo, two of which I have seen in the imperial Laurentian library, the words are always *chorus*, and not *dorus*.

The bagpipes have undergone various changes of esteem and neglect.

There was a time in which it was not less esteemed than the simple pipe. But in the reign of the emperor Sergius Galba, it was much degraded from its former rank, for Martial observes, that one *Canus*, a celebrated flute player, would have been ashamed to become a bagpiper.

———Credis hoc, Prisce,
Vocem ut loquatur Psittacus cothurnices,
Et concupiscat esse Canus Ascaules.

In progress of time this instrument fell gradually into disrepute, so that it was only used among the shepherds and persons of low extraction. Mantovanus in one of his Eclogues, thus elegantly describes Tonius the shepherd playing on the bagpipes.

Et cum multifori Tonius cui tibia buxo,
Tandem post epulas et pocula, multicolorem
Ventriculum sumpsit, buccasque inflare recentes
Incipiens, oculos aperit, ciliisque levatis,
Multotiesque alto flatum e pulmonibus haustum
Utrem implet, cubito vocem dat tibia presso
Nunc hic, hunc illuc, digito saliente.

These two last verses remind me of certain others of Virgil, in his *Copa*, or of whoever was the author of that little poem. What I have already said, will throw light on a verse hitherto badly interpreted by the learned.

Cossa Syrisca caput graia redimita mitella,
Crispum sub crotalo docta movere latus;
Ebria formosa saltat lasciva taberna,
Ad cubitum raucos excutiens calamos.

I know that some authors think with Salmasius, that the poet in the last line speaks of the *crotalus*, but besides that the *crotalus* is mentioned in the verse above, it appears that in this last he speaks of a different instrument, as the words "*ad cubitum raucos excutiens calamos*" are inapplicable to the *crotalus*, which instrument, according to Suidas and the same Salmasius, consisted of a reed fixed, and so contrived that when struck with the hand, it produced a loud sound. It therefore must have been struck with the hands and not with the elbow; as is done with the bagpipe, in which the arm forces out the air, while the hands direct and modulate the sound which issues from the holes of the pipe.

In order to terminate this second paragraph it will not be improper to take notice of a college of *Utricularii*, which Pitiscus confounds with an imaginary society of our bagpipers. The custom which the ancients had, of making boats or skiffs of leather, for the passing of rivers, is well known. Christian Schwart has composed an elegant dissertation on the *utricularii* of the ancients. "They were accustomed," says he, "to unite two hides together, on which a man mounted, and if they were not able to support him, other hides were added, as Florus, Frontinus and Sallust assert. They also made bridges for the passage of armed men, of hides and leather bags joined together." All this is well known to the learned; whence I know not how Pitiscus on the word *utricularius* could write *utricularii sunt fabri utricularis tibiæ*. "Utricularii are makers of the bagpipes;" whereas, the inscription of Gruterus quoted by him, leads to a very different conclusion, it being dedicated to the manes of one *Gaius Pasquius optatus Patronus fabrorum Navalium Utriculariorum et centonariorum*. A race of people which has no connection whatever with bagpipers.

Muratori in mentioning the college of Utricularii says that "the word occurs in a few of the inscriptions of Gruterus. Sponius also mentions an inscription in which is seen a College of *Utricularii*. *Utricularii* were a kind of sailors who used *Utriculi*, that is small vessels." And a little after he adds "those also are called *Utricularii* who play on a pipe joined to a leather bag. But at present we speak only of sailors."

III. Conjectures concerning the Statue here described.

It is evidently a matter of difficulty to determine with certainty the person or divinity represented by this statue, as no sign, inscription or mark appears on it. Some probable conjectures therefore shall only be laid down, on which every one may be at liberty to form his opinion.

The Sculpture of this bagpiper is coarse, so that it may be supposed with great probability that it was made at a very remote period, or in an obscure place, or by poor Shepherds to represent some deceased relation or friend, or some rustic deity.

Some persons perhaps may suppose that they have discovered in it a statue of Atys, who was beloved by Cybele, and afterwards changed by her into a pine, according to Ovid:

Et succincta comas hirsutoque vertice pinus
Grata deum matri, siquidem Cybelius Atys
Exuit hac hominem truncoque induruit illo. METAM. L X.

Though it is not certain that the Bagpipes were used in the festivals and sacrifices of Cybele yet it may be deduced from the recital which Apuleius makes of the College of priests of the Mother of the Gods. These went through the streets of the city and towns, *Cymbalis et Crotalis personantes Deamque Syriam circumferentes*, "playing on cymbals and Castanets and carrying about the Syrian Goddesses—hence it may be conjectured that among the players of the abovementioned instruments, were bagpipers also, as their instruments correspond so well with others of a noisy kind. Moreover Apuleius says, that having been conducted to the dwelling of these priests, he there saw *quidam juvenis satis corpulentus et Choraula doctissimus*—"a young man somewhat corpulent and a very skilful *Choraulas*;" whence I infer that the Bagpipers were among the priests of Cybele, because, as has been observed above, *Choraules* is a name given by Hyginus to the *Pythaules*, who are the same as our bagpipers. It might therefore be asserted with some probability that some worshipper of the great Mother Cybele had made this statue to represent the Shepherd Atys, in the act of sounding an instrument usually employed in her festivals. I shall not however deny that the dress of Atys in antient monuments is very different from this.

This Shepherd of ours may also by some be supposed to be a Paris, who, as is notorious to every one, though a son of Priam the last king of Troy, was brought up by Shepherds on Mount Ida and led a country life until he went to Greece on his famous expedition. And in fact the Phrygian Cap, which is to be seen on the head of this Shepherd, and the pastoral instrument he holds in his hands, furnish some probable arguments for such a supposition, but I will not venture to assert any thing positively concerning it.

It may also be said that it represents a Bacchanal, as the Bagpipes were an appendage to the equipage of Bacchus; but no emblem or attribute of a Bacchanal is to be seen on our Statue. I therefore think that such feeble conjectures should be neglected, and that we shall come nearer the truth, by supposing simply as I have already said, that it is intended to represent some deceased Bagpiper celebrated among the Shepherds, whose effigy had been made for his remembrance by his friends and relations.

That it represents a Shepherd cannot be doubted, as his garments are similar in every respect to those of the Shepherds engraven on the Gems in the Florentine Museum, and to the labourers, who are to be seen in many Bass-reliefs mentioned by P. Montfaucon. The wind instrument he holds in his hand, by us proved to be rustic, serves to mark this very strongly.

To this may be added in the last place, that it was the custom among the antients to commemorate both by statues and inscriptions, the celebrated players on any musical instrument, as is attested by numerous monuments and inscriptions, where many players on the flute and trumpet are named and represented, as may be seen in Bartolinus, Boissard, and in the works of Gruterus and Muratori.

To the Editor of the Belfast Magazine.

SIR,

THE following article is taken from the Appendix to Martin's History of Thetford. It is copied from an original record in that borough, when John le Forrester was mayor, in the 10th year of Edward 3d. A. D. 1336. It is so far curious, as it exhibits an authentic account of the value of many articles at that time; being a bill inserted in the town book, of the expenses attending the sending of two light-horsemen from Thetford, to the army which was to march against the Scots that year:

To two men chosen to go into the army against Scotland	£1	0	0
For cloth, and to the tayler			